

New

GRADED

Piano Method

BY
H. MAYLATH.

| | | | | |
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FIVE-FINGER EXERCISES. 32 SCALES & CADENCES 12

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PIANO STUDIES.**FIRST GRADE.****BOOK 3.****RHYTHM. The Dot.**

14.

Exercise 14, first system. Treble staff: eighth notes G4 (fing. 2), A4 (fing. 3), B4 (fing. 4), C5 (fing. 1), B4 (fing. 2), A4 (fing. 1). Bass staff: eighth notes F3 (fing. 2), G3 (fing. 3), A3 (fing. 4), B3 (fing. 1), A3 (fing. 2), G3 (fing. 3).

Exercise 14, second system. Treble staff: eighth notes A4 (fing. 1), B4 (fing. 2), C5 (fing. 3), B4 (fing. 4), A4 (fing. 1), G4 (fing. 2). Bass staff: eighth notes E3 (fing. 3), F3 (fing. 4), G3 (fing. 1), A3 (fing. 2), B3 (fing. 3), C4 (fing. 4).

Exercise 14, third system. Treble staff: eighth notes G4 (fing. 1), A4 (fing. 2), B4 (fing. 3), C5 (fing. 4), B4 (fing. 1), A4 (fing. 2). Bass staff: eighth notes F3 (fing. 4), G3 (fing. 5), A3 (fing. 3), B3 (fing. 4), C4 (fing. 5), B3 (fing. 3).

Exercise 14, fourth system. Treble staff: eighth notes A4 (fing. 1), B4 (fing. 2), C5 (fing. 3), B4 (fing. 4), A4 (fing. 1), G4 (fing. 2). Bass staff: eighth notes F3 (fing. 2), G3 (fing. 3), A3 (fing. 4), B3 (fing. 1), A3 (fing. 2), G3 (fing. 3).

Exercise 14, fifth system. Treble staff: eighth notes G4 (fing. 4), A4 (fing. 5), B4 (fing. 1), C5 (fing. 2), B4 (fing. 3), A4 (fing. 4). Bass staff: eighth notes F3 (fing. 1), G3 (fing. 2), A3 (fing. 3), B3 (fing. 4), A3 (fing. 1), G3 (fing. 2).

RHYTHM. Rests.

No. 1.

15.

This musical score is for a piano exercise titled 'RHYTHM. Rests. No. 1.' It is in common time (C) and consists of five systems of two staves each (treble and bass clef). The piece is marked with a '15.' at the beginning of the first system. The notation includes various rhythmic patterns, rests, and fingerings. Fingerings are indicated by numbers 1 through 5. Some notes are marked with an 'x' above them. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

RHYTHM. Rests.

No.2.

16.

16. Musical notation for the first system of 'RHYTHM. Rests. No.2.' It consists of a grand staff with a treble and bass clef. The time signature is common time (C). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G2, a quarter note A2, and a quarter note B2. The system contains five measures with various rests and notes, including fingerings (1, 2, 3, 4, 5) and an 'x' mark above the first measure.

Musical notation for the second system of 'RHYTHM. Rests. No.2.' It continues the melody and accompaniment from the first system. The treble clef melody includes eighth and sixteenth notes, and the bass clef accompaniment includes quarter and eighth notes. The system contains five measures with various rests and notes, including fingerings (1, 2, 3, 4, 5) and an 'x' mark above the second measure.

Musical notation for the third system of 'RHYTHM. Rests. No.2.' It continues the melody and accompaniment. The treble clef melody includes eighth and sixteenth notes, and the bass clef accompaniment includes quarter and eighth notes. The system contains five measures with various rests and notes, including fingerings (1, 2, 3, 4, 5) and an 'x' mark above the second measure.

Musical notation for the fourth system of 'RHYTHM. Rests. No.2.' It continues the melody and accompaniment. The treble clef melody includes eighth and sixteenth notes, and the bass clef accompaniment includes quarter and eighth notes. The system contains five measures with various rests and notes, including fingerings (1, 2, 3, 4, 5) and an 'x' mark above the second measure.

Musical notation for the fifth system of 'RHYTHM. Rests. No.2.' It continues the melody and accompaniment. The treble clef melody includes eighth and sixteenth notes, and the bass clef accompaniment includes quarter and eighth notes. The system contains five measures with various rests and notes, including fingerings (1, 2, 3, 4, 5) and an 'x' mark above the second measure.

RHYTHM. Syncopation.

17.

The musical score for exercise 17 consists of five systems, each with a piano (p) and violin (v) staff. The key signature is one sharp (F#), and the time signature is common time (C). The piano part is written in a bass clef, and the violin part is in a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and chords, along with fingerings (1-5) and accents (x). The first system shows a syncopated melody in the violin with fingerings 2, 1, and 1, and a piano accompaniment. The second system continues the melody with fingerings 4, 2, 1, and 1, and includes a measure with a 3/4 time signature change. The third system features a more complex piano accompaniment with chords and fingerings 4, 3, 4, 1, and 1. The fourth system shows a return to a simpler piano accompaniment with fingerings 2, 1, and 1. The fifth system concludes the exercise with a final cadence in the piano and a repeat sign in the violin.

HARMONY. The Chord.

18.

The musical score for exercise 18 is written for a single melodic line on a five-line staff. It begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (1, 2, 3, 4). There are also some unusual markings, such as '1 X' and '4 1' above the staff, and '2 X' and '4 1' below the staff, which might be specific to the edition or a misinterpretation of the original notation. The exercise is divided into several measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The bass line provides a steady accompaniment with chords and single notes. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section. The piece ends with a final chord and a double bar line.

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of seven measures. The first six measures are for the voice, and the seventh measure is for the piano. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The voice part has a melody that follows the lyrics. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. The first measure has a '1' above the staff and an 'x' above the second note. The second measure has a '2' below the staff and a '1' below the first note. The melody continues with eighth and sixteenth notes, and the bass staff provides a steady accompaniment of eighth notes. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The music is written in a simple, folk-like style with chords and single notes. The piece concludes with a double bar line and repeat dots.

CHORDS AND SINGLE NOTES MIXED.

19.

1 2 1 3 1

2 3 1 2 4

3 1 2 4 1

3 1 2 4 1

3 1 2 4 1

HARMONY. The Broken Chord.

No.1.

20.

The musical score consists of five systems of piano accompaniment. Each system is written for two staves: a treble staff and a bass staff. The time signature is common time (C). The key signature is one sharp (F#), indicating the key of D major. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). There are also some 'x' marks above notes in the bass staff of the first system and above notes in the treble staff of the third system. The piece concludes with a double bar line and a repeat sign in the final system.

HARMONY. The Broken Chord.
No. 2.

21.

This musical score is for a piece titled "The Broken Chord, No. 2". It is written for piano in G major (one sharp) and common time (C). The score consists of five systems of two staves each (treble and bass clef). The first system is marked with a large "21." on the left. The music features a continuous eighth-note melody in the right hand and a bass line in the left hand. The bass line includes various chords and single notes, some marked with fingerings (1-5) and an "x" indicating a specific technique. The piece concludes with a final cadence in the fifth system.

VELOCITY. Chain of 4 Notes.

22.

The score is a piano exercise titled "Chain of 4 Notes", numbered 22. It is written in 6/8 time and consists of six systems of two staves each. The music features rapid sixteenth-note runs in both hands, with various fingering and articulation markings. The first system includes 'x' marks above the first two measures of the right hand. The second system has '3' and '4' above the first two measures of the right hand. The third system has '1' and '2' above the first two measures of the right hand. The fourth system has '4' and '5' above the first two measures of the right hand. The fifth system has '3' and '4' above the first two measures of the right hand. The sixth system has '4' and '5' above the first two measures of the right hand. The piece concludes with a final chord in the right hand and a whole note in the left hand.

GRACE NOTES. The Mordent.

23.

GRACE NOTES. The Turn.

24.

GRACE NOTES. The Trill.

25.

TREMOLANDO.

26.

2 x
3 1
2
2 1
3 2
2
2 1
3 2
2

2 x
3 1
2
3
4
2
3
4
2

2 x
3 1
1 4
2 5
2 1
3 2
2
2 1
3 2
1 x
2 1
1 x
2 1

3
4
3
4
2 x
3 1
2
3
2 x
3 1
2
3

3
4
3
4
1 x
2 1
1 x
2 1
1 x
2 1
1 x
2 1

3
4
3
4
4
5
4
5
4
5
4
5

NEW AND POPULAR PIANO MUSIC

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TWO DOORS ABOVE SEVENTEENTH STREET.

VOCAL.

| | | |
|--|---------------------|----|
| Banks of the Lea..... | NICHOLSON | 35 |
| Blue and the Gray..... | VANDERCOOK | 35 |
| "Sleeping, and by side....." | HOWARD | 35 |
| Baby's Got a Tooth..... | HOLDER | 35 |
| Bee in the Clover..... | HOLDER | 35 |
| (Song by Clara Louise Kellogg.....) | HUNT | 30 |
| Bells of the Bell..... | MACCABEE | 35 |
| Buttercups and Daisies..... | MACCABEE | 35 |
| "Pretty little flowers in plenty grow....." | MACCABEE | 35 |
| Captain Spike..... | DYINGE | 35 |
| Marching Song..... | DYINGE | 35 |
| Cease Thy Weeping..... | VANDERCOOK | 35 |
| "Brighter days are on the way....." | STRAIGHT | 30 |
| Centennial Museum..... | STRAIGHT | 30 |
| Champagne and Oysters..... | SKELLY | 35 |
| Waltz Song..... | SKELLY | 35 |
| Colleen Dhias Machree..... | BEANE | 35 |
| "My own sweet darling....." | BEANE | 35 |
| Dear Old Words..... | AMT | 35 |
| "Like a dream the summer's splendor....." | AMT | 35 |
| Came to bless our gentle love....." | AMT | 35 |
| Dip, Dip, or Rowing in the Starlight..... | STRAIGHT | 30 |
| Lithographic title..... | STRAIGHT | 30 |
| Don't Get Weary..... | TURNER | 35 |
| Every Head should have a Belle..... | TURNER | 35 |
| "That's the way the bell goes....." | HOWARD | 35 |
| "How often when I'm lying to the bells....." | HOWARD | 35 |
| "This chime up in the steeple....." | HOWARD | 35 |
| Fighting Dog..... | MACCABEE | 35 |
| Flowery Banks of Lea..... | NICHOLSON | 35 |
| "In dream I see the roses that I saw....." | NICHOLSON | 35 |
| Fly forth, O Gentle Dove..... | PINSETT | 30 |
| "I sent a letter to my love....." | PINSETT | 30 |
| Four-leaf Clover..... | HAYDEN WARD | 50 |
| "Down among the orchard grass....." | HAYDEN WARD | 50 |
| "A happy thought I never saw....." | HAYDEN WARD | 50 |
| Gentlemen Coons' Parade..... | MULLALLY | 40 |
| (Song with immense success by Geo. Thatchler.....) | MULLALLY | 40 |
| Glistening Dewdrops..... | FULLER | 35 |
| "Ever linger by my side....." | FULLER | 35 |
| "Never let our paths divide....." | FULLER | 35 |
| Golden By and By..... | HALL | 35 |
| Harvest Storm..... | ADAMS | 35 |
| Words by Cooper..... | ADAMS | 35 |
| "With a maiden's prayer....." | ADAMS | 35 |
| Hope of my Heart..... | GIORZA | 50 |
| Words by Cooper..... | GIORZA | 50 |
| Sung at his concert by Signor Roman..... | GIORZA | 50 |
| I'll be True..... | ROBERTS | 40 |
| "There's a day when the roses shall wither....." | ROBERTS | 40 |
| I'll Strike You with a Feather..... | ROBERTS | 40 |
| "In the morning....." | ROBERTS | 40 |
| In the Gloaming..... | HARRISON | 30 |
| Elegant Lithographic title..... | HARRISON | 30 |
| I should like to..... | SOLOMON | 30 |
| I wonder when He'll come again..... | SOLOMON | 30 |
| The divine waltz song..... | GOODRICH | 35 |
| Jamie..... | MOLLOY | 35 |
| "Are you never coming....." | MOLLOY | 35 |
| To the little heart that's waiting....." | MOLLOY | 35 |
| Sad at home....." | MOLLOY | 35 |
| Johnny, You've been a bad Boy..... | TURNER | 35 |
| Keep on Kissing Me..... | HOWARD | 35 |
| Kiss and Make it Up..... | PRATT | 35 |
| Words by Cooper..... | PRATT | 35 |
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| My Own Sweet Darling..... | FULLER | 35 |
| "The shadowed fall and low....." | FULLER | 35 |
| Only one Sweet Waltz..... | SKELLY | 40 |
| Fine Lithographic title..... | SKELLY | 40 |
| New Knickerbocker..... | GOLD | 35 |
| Dance and song..... | DODWORTH | 40 |
| No more to Me Than..... | COOPER | 35 |
| "Life's rose of sweetness....." | COOPER | 35 |
| Now withers in its pride....." | COOPER | 35 |
| Hope's bright colors....." | COOPER | 35 |
| Clouds of sorrow hide....." | COOPER | 35 |
| Not very Far..... | W. A. COUSIN, PRATT | 35 |
| Georgie song, with..... | W. A. COUSIN, PRATT | 35 |
| Old Home by the Hill-side..... | SKELLY | 35 |
| Only one Sweet Waltz..... | PRATT | 35 |
| Papa says I May..... | HOWARD | 35 |
| Pink Dominoes..... | DYINGE | 35 |
| Pretty Birding..... | BEANE | 35 |
| Pretty Little Primrose..... | NEWCOMB | 40 |
| Random title page..... | NEWCOMB | 40 |
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| "Within our hearts the same love lingers still....." | SKELLY | 40 |
| "It is no more the same love lingers still....." | SKELLY | 40 |
| Robin says he Loves Me..... | WARD | 40 |
| "We shall stay....." | WARD | 40 |
| Rowing in the Starlight..... | MAC | 40 |
| "Dip, dip, our arms we bend....." | MAC | 40 |
| "Amid the spray so bright....." | MAC | 40 |
| Keeping time to music's chime....." | MAC | 40 |
| Rowing in the starlight....." | MAC | 40 |
| See that my Grave's Kept Green..... | WILLIAMS | 40 |
| Guitar arrangement..... | WILLIAMS | 40 |
| Shining Curls of Gold..... | PRATT | 40 |
| "You smile to see me kiss it....." | PRATT | 40 |
| To hide the tears that never fall....." | PRATT | 40 |
| But cannot hear the echoes....." | PRATT | 40 |
| It wakens in my heart....." | PRATT | 40 |
| Sleeping Side by Side..... | VANDERCOOK | 35 |
| In memory of our fallen heroes..... | VANDERCOOK | 35 |
| So Awfully Thin..... | WILLIAMS | 35 |
| Soldier Sleeps..... | SKELLY | 40 |
| "No fear to-night for to-morrow's fight....." | SKELLY | 40 |
| Disturb his calm repose....." | SKELLY | 40 |
| Also arranged as a song and quartette..... | SKELLY | 40 |
| Sometimes..... | SULLIVAN | 30 |
| "There comes the sweet of twilight....." | SULLIVAN | 30 |
| "Sweet music that fills the room....." | SULLIVAN | 30 |
| Sparkling Solitaire..... | STRAIGHT | 35 |
| Song and dance..... | STRAIGHT | 35 |
| Speme del Cor..... | GIORZA | 50 |
| "Hope of my heart....." | GIORZA | 50 |
| "With Italian and English words....." | GIORZA | 50 |

VOCAL.

| | | |
|--|-----------|----|
| Sweet Little Chorus..... | PRATT | 40 |
| "There's a sweet little chorus....." | PRATT | 40 |
| And keeps watch o'er the life of poor Jack....." | PRATT | 40 |
| Sweet Vision of Childhood..... | FRATT | 35 |
| Talk not of Love..... | GRACE | 35 |
| Theresea Worth Sisters..... | FRANK ART | 35 |
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| Now are weeping, and and lone....." | BARNET | 35 |
| O'er some little empty cradle....." | BARNET | 35 |
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| You Make Me Laugh..... | MULLALLY | 40 |
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| | | |
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| "Friends, take pity....." | BLUME | 40 |
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| Introducing "When first my old, old love....." | BLUME | 40 |
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GALOPS.

| | | |
|--|---------|----|
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| Boy....." | TURNER | 35 |
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| | | |
|--|---------|----|
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| "Little Buttercup....." | DODWORTH | 35 |
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| "When I was a lad....." | DODWORTH | 35 |
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| | | |
|-------------------------------------|--------------|----|
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| | | |
|--|-----------|-----|
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| "Cutting weapons....." | SUPPE | 60 |
| No. 2 contains..... | SUPPE | 60 |
| "Beautiful day....." | SUPPE | 60 |
| "My wife's words....." | SUPPE | 60 |
| "My beautiful Florence....." | SUPPE | 60 |
| "Who buys....." | SUPPE | 60 |
| "A woman's heart....." | SUPPE | 60 |
| Camargo-Operatic Bouquet..... | LECOQC | 60 |
| All the favorite melodies..... | LECOQC | 60 |
| Chimes of Normandy-Operatic Bouquet..... | RECH | 35 |
| All the favorite melodies..... | RECH | 35 |
| Fastidize-Operatic Bouquet..... | SUPPE | 60 |
| Containing..... | SUPPE | 60 |
| "Thou a man....." | SUPPE | 60 |
| "I cannot be....." | SUPPE | 60 |
| "March forward fearlessly....." | SUPPE | 60 |
| "Now up, now away....." | SUPPE | 60 |
| "Kismet....." | SUPPE | 60 |
| "Reporter's song....." | SUPPE | 60 |
| File du Tambour Major..... | OFFENBACH | 60 |
| "Operatic Bouquet....." | OFFENBACH | 60 |
| Girof-Girof..... | LECOQC | 60 |
| Bouquet No. 1 contains..... | LECOQC | 60 |
| "When the day is golden....." | LECOQC | 60 |
| "The marriage has been solemnized....." | LECOQC | 60 |
| "Adored father....." | LECOQC | 60 |
| "How much she resembles her sister....." | LECOQC | 60 |
| "Isn't it joy....." | LECOQC | 60 |
| Bouquet No. 2..... | LECOQC | 60 |
| "Our great captain....." | LECOQC | 60 |
| "My lovely girl....." | LECOQC | 60 |
| "We are your comrades....." | LECOQC | 60 |
| "Chorus of....." | LECOQC | 60 |
| "Our ancestors were wise....." | LECOQC | 60 |
| "Bridal....." | LECOQC | 60 |
| "The flaming bow....." | LECOQC | 60 |
| Girof Potpourri..... | CLAMER | 150 |
| Little Violin..... | CLAMER | 150 |
| Bouquet No. 1 contains..... | CLAMER | 150 |
| "The Singing Lesson....." | CLAMER | 150 |
| "Victory....." | CLAMER | 150 |
| "Wedding ring....." | CLAMER | 150 |
| "The love....." | CLAMER | 150 |
| "The sword....." | CLAMER | 150 |
| "Night and day we are trying....." | CLAMER | 150 |
| "Page's Song....." | CLAMER | 150 |
| "The melody....." | CLAMER | 150 |
| Bouquet No. 2..... | CLAMER | 150 |
| "Ladies young and courtiers....." | CLAMER | 150 |
| "The scholar and the soldier....." | CLAMER | 15 |